# A DEATH GREATLY EXAGGERATED:

## Canada's Thriving Small and Fine Press

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# A Death Greatly Exaggerated: Canada's Thriving Small and Fine Press

Exhibition and catalogue by John Shoesmith

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5. Small presses Canada History Exhibitions.
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## Preface

Reading through John Shoesmith's catalogue, in which he has chosen wonderful recent examples of the output of so many fine and small Canadian presses, is very heartening. Although the world of books is undoubtedly evolving, there are many dedicated and talented people in the community who continue to find satisfaction, if not always income, in producing well-made versions of both traditional and experimental literary texts. The Fisher Library has always been keenly interested in acquiring such works, from the mimeographed productions of the 1950s, to the most recent acquisition in this catalogue, Dea Fischer's *River Worn*, which arrived just this month and was purchased from a bookseller in California.

Supporting and complementing the imprints themselves is a range of archival holdings of such influential presses as Coach House, Gauntlet, Pedlar, Shanty Bay, Barbarian, Church Street, BookThug, and Nietzsche's Brolly, as well as the archives of the literary magazines *Impulse*, *Exile*, and *Descant*. Additionally, the Fisher Library holds the papers of many of the authors and editors who are featured here, from Anansi's Dennis Lee to Gaspereau's George Elliott Clarke. Our Canadian literature holdings are both extensive and multi-dimensional, and we are committed to maintaining and expanding them to support research and teaching now and in the future.

A timely and exciting development in connection with this exhibition is the tie-in with a graduate workshop course taught by Greta Golick at the iSchool this past year. Entitled "Constructing and Deconstructing Books", Greta encourages her students to learn about the physical structure of books by making one themselves. The results have been remarkable as the students have responded in creative and engaging ways to the assignment. The results of their work are on display in the north portico cases of the Robarts Library, just outside the front door of the Fisher Library. It is our hope that visitors will explore both venues as the exhibitions continue throughout the summer until Labour Day. The work is truly inspiring.

Anne Dondertman, Associate Librarian for Special Collections and Director, Thomas Fisher Rare Book Library

At the risk of stating the obvious, there is little to dislike about the printed book. In the five hundred plus years since it first rolled off Johannes Gutenberg's printing press in Germany, the book has been a vital addition to an increasingly industrial age. It has provided the ideal and most efficient means for disseminating information and ideas, for educating the populace, and, frankly, for providing one of the great sources of solitary entertainment. With its perfect physical aesthetics, the visceral act of turning a page, its portability, even its smell, it is no surprise the printed book has been dependably durable.

Lately, however, the venerable printed book has had some serious competition in the form of electronic books. While not quite ubiquitous, e-reading is growing in popularity. It has given some bibliophiles pause: are traditional books passé? Has the e-book come to bury the printed book?

Let's not yet sound the death knell of the printed book. In the same way Mark Twain famously scoffed at the rumours of his own demise, the death of the printed book has been greatly exaggerated. The book, after all, has survived as new technologies have emerged, from the radio to film to television to the Internet. The visual and tactile effect of a well-designed and well-produced book can never be underestimated – in the hands of a good book designer, there is still no better medium for information transmission. As the book historian Robert Darnton points out, the book has had extraordinary staying power *precisely* because of its design, calling it "a marvelous machine – great for packaging information, convenient to thumb through, comfortable to curl up with, superb for storage, and remarkably resistant to damage. It does not need to be upgraded or downloaded, accessed or booted, plugged into circuits or extracted from webs. Its design makes it a delight to the eye. Its shape makes it a pleasure to hold in the hand."

This exhibition is a celebration of the printed book. More than that, it is also a celebration of Canada's small, private, and fine press publishers. While they may not have nearly the high profile, or profit, of this country's largest firms, many of these smaller publishing ven-

tures, with their careful attention to all aspects of a book's design, are at the forefront of book craft.

Canada has a proud small and private press tradition which continues today. This exhibition will focus on Canadian small press books published since 2000 – although the past will also be acknowledged in order to provide some historical context. All of the books exhibited are from the Thomas Fisher Rare Book Library's rich small press holdings.

The exhibition is broken down into five separate themes: the literary presses, including both the veterans of the trade and the newcomers; illustrated works and artists' books; Barbarian Press and the making of a small press book; Barbarian offsprings and the British Columbia small press; and, micropresses, chapbooks, and self-published books. It is not meant to be *the* definitive statement on the small and fine press in Canada – rather, it reflects the tastes, whims, and idiosyncrasies of its curator, and represents a sampling of the rich small press activity in this country. What I hope this exhibition demonstrates is the dedication of Canada's small and fine press community, each with its own vision and unwavering commitment to the beauty of the book form.

Acknowledgements

The seed of this exhibition was planted back in 2005 when I wrote a paper for Richard Landon's Rare Books class at the Fisher Library entitled "The Small, Small, Small Press in Canada." It has changed and evolved considerably since, but I'm forever grateful to Richard for his mentorship.

My colleagues at the Fisher Library have been helpful in this exhibition's development. In particular, thanks must go to the Fisher's Director Anne Dondertman. A passionate supporter of the Canadian small press, she has been instrumental in building the library's impressive collections. P.J. Carefoote and Philip Oldfield provided a rigorous and comprehensive edit of this catalogue – it has benefitted considerably from their feedback and revisions. Elizabeth Ridolfo singled out many excellent small press publications as she was cataloguing them, some of which ended up in the exhibition. Thank you as

well to the University of Toronto Libraries Don McLeod – an important small and fine press advocate in his own right through his editorship of *DA: The Journal of the Printing Arts* – who has been purchasing fantastic Canadian small press materials for the Fisher, and enthusiastically sharing them with us as he walked through the workroom.

Lastly, I want to thank my parents, who were towers of support when I told them ten years ago I was changing careers and going back to university to become a librarian. I hope their faith in me has been rewarded. I'm also grateful to Sarah Bonato, fellow librarian and book enthusiast, who served as an excellent sounding board and provided the necessary mental and emotional ballast over these past few months as I worked on the exhibition. Thank you.

**Cases One and Two: The Literary Presses**

The publishing industry in Canada, as Roy MacSkimming reminds us in *The Perilous Trade: Book Publishing in Canada 1946-2006*, has never been an easy one. Publishing Canadian books, he writes, "is a high-risk, low-margin business conducted on the fringes of an empire." Despite that peril, Canadian writers have been one of this country's most important cultural exports, exemplified in some now-famous names: Margaret Atwood, Robertson Davies, Alice Munro, Michael Ondaatje, Mavis Gallant, and Carol Shields, among others.

While many of these writers reside in the mainstream publishing houses, there has also existed an alternative publishing stream in Canada. It largely emerged in the mid- to late-1960s, and many writers, particularly poets and "experimental" writers who were unable to sell their work to the big and dominant publishing firms, found a welcome environment in these smaller enterprises. They were renegades, and while profits were not discouraged, they were not driven exclusively by the financial bottom line. Often they would operate as a skeleton staff, with no more than one or two people involved in editorial and design.

Like all publishing, small press publishing is a difficult business. But because most of these publishers operate on small margins, they do not necessarily require blockbuster sales to survive. However, what motivates and unites them is the passion they have for publishing good writers and packaging them in a quality product. All of the publishers represented here continue to strive for both editorial excellence and unique design. Both the veterans of the trade are recognized, along with the newcomers.

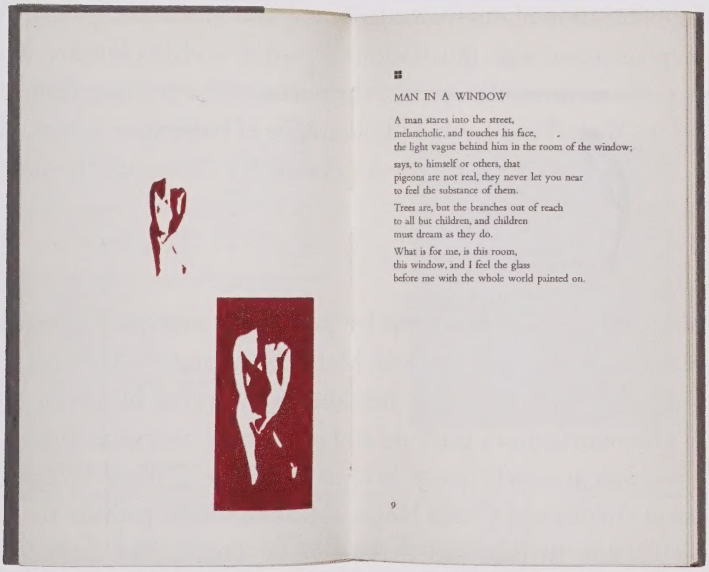
Case One: The Veterans

*Coach House Press*

Coach House has been at the forefront of the private independent publisher's movement. Founded in 1965 by Stan Bevington, its considerable reputation rests on several layers: the high-production quality of its books, its risk taking, its embrace of new printing technologies, and, not to be dismissed, its ability to survive as a fiercely independent publisher in a landscape that is increasingly moving towards consolidation. Just as important, however, is the literary

talent this publisher has spawned and nurtured since its earliest days: it has introduced a veritable who's who of eventual Canlit royalty, including Michael Ondaatje, bpNichol, George Bowering, and Anne Michaels, among many others. Coach House Books continues to publish important work from both veteran and emerging writing talent.

Bevington's influence on book design must also be acknowledged – he was awarded the 2012 Robert R. Reid Award and Medal for lifetime achievement to the book arts in Canada by the Alcuin Society – and he remains a force and innovator in Canadian printing.


MAN IN A WINDOW
A man stares into the street,
melancholic, and touches his face,
the light vague behind him in the room of the window;
says, to himself or others, that
pigeons are not real, they never let you near
to feel the substance of them.
Trees are, but the branches out of reach
to all but children, and children
must dream as they do.
What is for me, is this room,
this window, and I feel the glass
before me with the whole world painted on.
9

Wayne Clifford (1944- ). *Man in a Window*. Toronto: Coach House Press, [1965].

The first book that carried the Coach House imprint, *Man in a Window* weaves together Clifford's elegant poetry with sensual photography-based illustrations by Dennis Reid, an undergraduate friend of Bevington who was then an emerging artist (but today is known primarily as an art historian and curator). This book, of which three hundred copies were produced, would set the template for future Coach House books: to invite authors and illustrators to be creative partners in the bookmaking process. The book was designed, hand-set, and printed

by Bevington, and its stylish and polished look set the aesthetic yardstick for future Coach House releases.

Angela Rawlings (1978- ). *Wide Slumber for Lepidopterists.* Toronto: Coach House Books, 2006.

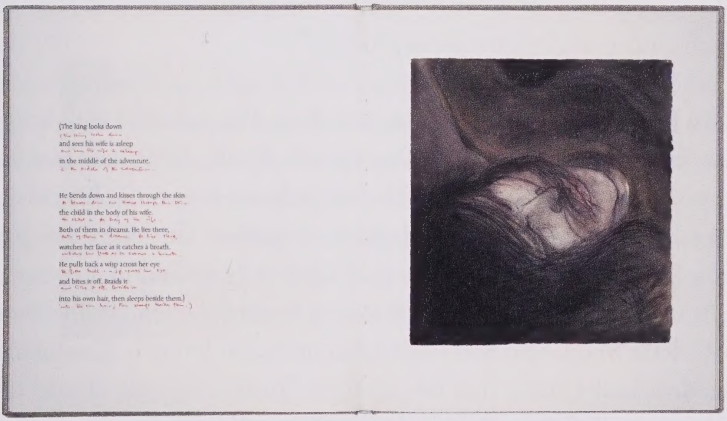
Known professionally as a.rawlings, this was the first book by the Canadian poet and multi-disciplinary artist. Featured in *The Globe and Mail*'s top one hundred books of 2006 and nominated for the Gerald Lampert Memorial Award, this small, oblong-shaped book was edited and designed by Bill Kennedy. The poetry – which the *Globe* called "a fresh combination of unashamedly brainy and unabashedly horny" – is complemented with illustrations by artist and bookmaker Matt Ceolin, who captures the spirit of the poems with often beautiful, and sometimes disturbing, treated photographs of butterflies, moths, and dessication. It received an Alcuin Award for Design in the poetry category.

*House of Anansi*

Linked in aims and objectives by publishing emerging Canadian writers such as Margaret Atwood, Matt Cohen, and Ondaatje, as well as geographically – they were headquartered within blocks of each other when Bevington's printing and publishing operation moved to its now-familiar coach house behind Rochdale College in 1968 – House of Anansi and Coach House followed similar paths in the late 1960s. Cohen, in fact, called them both "community centres for writers," where writers could sit around tables for hours talking about their work with editors. House of Anansi was founded by writers Dennis Lee and Dave Godfrey in 1967, and its earliest days were inspired by Rochdale's philosophical "ideal" of co-operative and community living. Like many small presses, however, it forged its early literary reputation on the strength of its poetry titles, including founder Lee's earliest published works. While Anansi has evolved over the years to become a larger publishing venture – today it is perhaps best known as the publisher of the Massey Lecture series – it has retained many of its small press roots and merits inclusion in any discussion about the history and future of the small press in Canada.

Dennis Lee (1939- ). *Kingdom of Absence.* Toronto: House of Anansi, [c1967].

This book is a milestone for two reasons: it was Lee's first published title, and the first book published by House of Anansi. The first three hundred printed copies of the first edition read "House of Ananse Press" on the title page (the spelling would change on the next printing). The book is a sequence of forty-three sonnet variations, and much of Lee's later poetic trademarks and themes – modern ills, alienation, colonialism – are present in the work. This copy on display was owned by writer Earle Birney, and is number 177 of the original first printing.


(The king looks down
and sees his wife is asleep
in the middle of the adventure.
He bends down and kisses through the skin
the child in the body of his wife.
Both of them in dreams. He lies there,
watches her face as it catches a breath.
He pulls back a wisp across her eye
and bites it off. Braids it
into his own hair, then sleeps beside them.)

Michael Ondaatje (1943- ). *The Story.* Toronto: House of Anansi Press, c2004.

This beautifully produced limited-edition book of Ondaatje's poem *The Story* was conceived by the author and artist David Bolduc as a fundraising project for World Literacy of Canada. The sensual poem touches on Ondaatje's familiar themes of love and memory, and is complemented with striking watercolour illustrations by Bolduc. Produced in an edition of 125 copies – the one on display is copy 117 – the book was designed by Coach House's Bevington. Each text page includes a facsimile of Ondaatje's handwriting below the text typeface, and has a giclée print on the cover. House of Anansi also published a trade edition.

*Porcupine's Quill*

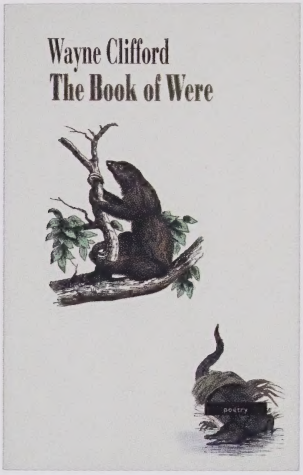
Co-founded in 1974 in the small southern Ontario town of Erin by Tim and Elke Inkster – they had no formal training outside of a two-hour printing workshop at Coach House – Porcupine's Quill has developed a deserved reputation for the high-quality content and design of its books. Many of its early titles were slim volumes of poetry from largely unknown writers, including the first books by now-established writers still early in their careers such as Jane Urquhart, Andrew Pyper, Russell Smith, and Annabel Lyon. Over the years, the Inksters have been honoured with some of the book world's most prestigious design awards, both in Canada and around the globe. Today, it uses twentieth-century offset printing technology to replicate what it calls on its own website "the quality look, and feel, of a nineteenth-century letterpress product."

Brian Johnson (1948- ). *Marzipan Lies.* Erin: Porcupine's Quill, c1975.

The first title published by Porcupine's Quill, *Marzipan Lies* was Johnson's only book of poetry. He is now better known for his current day job as the film critic for *Maclean's* magazine. This sixty-two page book of poems, which the *Montreal Gazette* described in a review in 1976 as "disturbing surrealism in a slim, beautiful book," is illustrated by Colette Malo, who was a surrealist musician living in Casablanca. The dust jacket states that the poetry is "an amazing tale of mad love and maneuver in the quicksand cabaret we call home."

Wayne Clifford (1944- ). *The Book of Were.* Erin: Porcupine's Quill, c2006.

This handsomely produced book, which shared an Alcuin design award with Coach House's *Wide Slumber for Lepidopterists*, is the result of Tim Inkster's proposal to Wayne Clifford to set a series of poems, based on old engravings found in a barn on a glacial moraine in Wellington County in the early 1970s. Clifford, who was the first writer published by Coach House (he "retired" from writing for over fifteen years), responded with some beautiful and deceptively simple poems. The cover, on display, is strikingly gorgeous.




*Exile Editions*

Exile Editions was founded in 1976 by poet and novelist Barry Callaghan. Over that period, it has published close to four hundred books, including fiction, poetry, drama, non-fiction, and translations. Roy MacSkimming notes that, as a sole proprietor publishing company, it was able to develop a strong personal publishing signature, pointing to Callaghan's financing of translations of obscure Quebecois, Israeli, and Serbian poets. Barry's son Michael now runs the company.

Joe Rosenblatt (1933- ). *Parrot Fever.* Toronto: Exile Editions, 2002.

The Governor General's Award-winning poet Rosenblatt has been a long-time supporter of the small press. His first published work was a sixteen-page pamphlet titled *Voyage of the Mood*, designed and printed by Peter Dorn of the Heinrich Heine Press, and released as the second Wrongfount publication. Wrongfount was an early Canadian private press venture that emerged from the Guild of Hand Printers, formed in Toronto in the late 1950s by a loose organization of printers. He also published early works with both Coach House and House of Anansi. *Parrot Fever* is an extended verse that is presented in surreal tandem with vivid full-colour collages by Michel Christensen as it follows Tuco, a parrot sage.

I
There was a storm inside my head.
The wind was howling in the night.
A crazy parrot was shining in my mind.
Fluttering brightly in his silver cage
an undraped demon pumped his wings
in sync to a dance on a swinging trapeze

*The Aliquando Press*

As it does not actively solicit manuscripts, nor adhere to any conventional publishing schedule or sell its books via traditional sales channels, The Aliquando Press is not a literary press in the strictest sense. It has nevertheless had a considerable influence on this country's private literary press movement. William Rueter founded Aliquando in 1962, while he was an art school student as a means of learning firsthand the fundamentals of typographic design, typesetting, printing, and binding. He turned that interest into a full-time career as a graphic designer specializing in book design, including many years with the University of Toronto Press. It is his work with Aliquando, however, that has established Rueter as one of the finest bookmakers in the country. In March 2013, the Alcuin Society awarded the Robert R. Reid Award and Medal for lifetime achievement to the book arts to Rueter.

The texts chosen by Rueter for publication reflect a wide range of literature. He balances both reprints of unusual texts along with previously unpublished works, often of Canadian poetry. He controls all aspects of book production and will freely experiment with formats. Much of his current work contains his own linocut and wood-

engraved illustrations. In short, he moves to his own personal taste and aesthetic. To date, he has published over one hundred books and broadsides.

Alfred John Bradford Robinson (1942-2009). *Suddens.* Toronto: The Aliquando Press, 1965.
One of Aliquando's earliest works, *Suddens* is typical of Rueter's attitude towards the marriage of words and images: that illustrations should work in tandem with the text and actively reflect and complement each other. The poems are written by British Columbia author Bradford Robinson, a largely forgotten writer, with linoblock illustrations by Alan Suddon, the Saskatchewan-born artist most noted for his time as the head of the Fine Arts Department at Toronto's Metro Central Reference Library.

Jan Schreiber (1941- ). *Orvieto: A Poem.* [Dundas, Ontario]: The Aliquando Press, c2001.
Rueter produced sixty copies (the Fisher owns copy seventeen) of this accordion-style book. The poem is written by American-born writer, translator, and literary critic Schreiber, who met Rueter when they worked together at the University of Toronto Press. This small book, featuring wood-engravings by Rueter himself, again reflects Rueter's inclination to play with format, while still respecting the basic form of the book.

*Black Moss Press*
Canada's publishing trade magazine *Quill and Quire* has called Black Moss Press from Windsor, Ontario, one of the country's most important literary presses. Founded in 1969, its early focus was on publishing southwestern Ontario writers. It has since built a national reputation for its contribution to Canadian literature as whole. With publisher and editor Marty Gervais at the helm, Black Moss has published more than four hundred books, both poetry and fiction, and introduced more than one hundred new authors to the Canadian literary scene.

Karen Mulhallen (1942- ). *The Pillow Books.* Windsor: Black Moss Press, c2011.

Karen Mulhallen is an accomplished writer, editor, and former professor who taught in the English department at Ryerson University for many years. She is also the founding editor of *Descant*, the literary magazine that publishes new and established contemporary writers. This book of poetry was inspired by the famous eleventh-century Japanese work *The Pillow Book*, written by the consort Sei Shonagon, which is referenced on the delightfully illustrated cover.

Case Two: The Newcomers

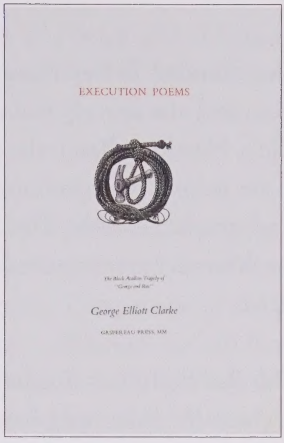
*Gaspereau Press*

While it may be hundreds of kilometres removed from the traditional centre of the Canadian publishing universe of Toronto, Gaspereau Press, based in Kentville, Nova Scotia, has become one of the most influential new publishing voices in the country. Its books are greatly admired for both the authors it publishes and the sheer beauty of its books.

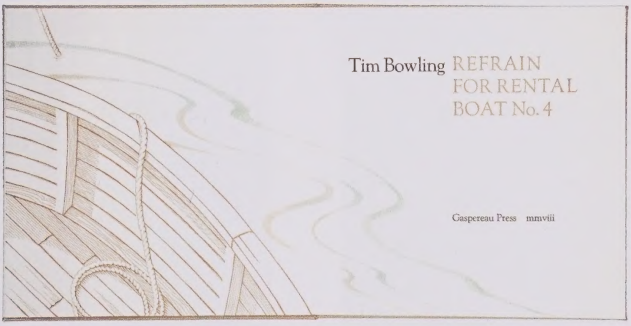
The press was founded in Wolfville, Nova Scotia by Gary Dunfield and Andrew Steeves, but relocated to Kentville in 2001. It has since gained a well-deserved reputation for innovation and quality by employing a mixture of techniques and technologies in the production of its books, from traditional letterpress printing to modern offset lithographic printing using customized digital type. Gaspereau Press has three times been named the best small press in Canada by the Canadian Booksellers' Association, most recently in 2011.

George Elliott Clarke (1960- ). *Execution Poems: the Black Acadian Tragedy of "George and Rue".* Wolfville: Gaspereau Press, c2000.

The winner of the 2001 Governor General's Award for Poetry, this hand-set folio, illustrated by Wesley Bates, was released in a limited edition of sixty-six copies (the Fisher copy's is number fifty-five). It consists of a suite of poems about Clarke's cousins, George and Rufus Hamilton, who were hanged in July 1949 for the murder of a Fredericton taxi driver. Along with winning the GG, it also took first place in the poetry category of the 2001 Alcuin Awards for Design.




Gaspereau also released a number of trade editions of this title through the years, and it has since gone on to become one of the house's most popular works, selling over six thousand copies. In 2009, a revised and redesigned second edition was issued.




Tim Bowling (1964- ). *Refrain for Rental Boat No. 4*. Kentville: Gaspereau Press, 2008.

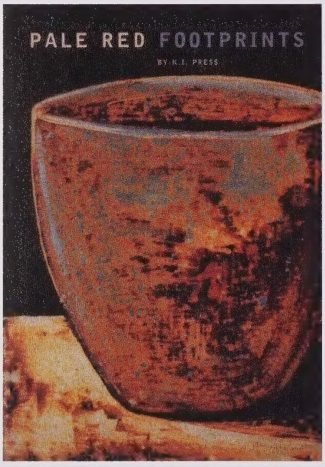
This accordion-style book features a musical poem that expresses both the emotional highs and lows of a day from Bowling's former life in the salmon-fishing industry on the Fraser River. The form proves to be the ideal vehicle for displaying this challenging work. The text is complemented by Jack McMaster's illustrations which combine letterpress printing with the colouring technique of *pochoir*, or painting through stencils.

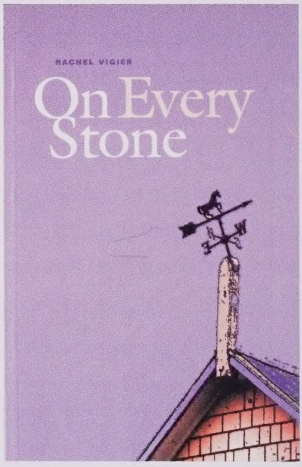
*Pedlar Press*

Publisher Beth Follet founded Pedlar Press in 1997 in Toronto as a one-woman operation, and she fiercely maintains her independence. Now based in St John's, Newfoundland, she publishes a wide array of authors, but specializes primarily in contemporary, emerging authors of poetry, prose, and graphic novels. The layout, typography, and design of her books have been recognized with numerous awards from the Alcuin Society.

K.I. Press (1974- ). *Pale Red Footprints.* Toronto: Pedlar Press, 2001.

*Pale Red Footprints*, which the Winnipeg-based author describes as a "novel-in-poems," centres on her French-Canadian grandfather, chronicling his life as he travels from his childhood in northern Ontario to settle in Alberta during the Depression. *Quill and Quire*




called this collection a "polished debut collection," and it was cited by the Alcuin Society for its book design. The copy on display is the author's presentation copy to Follett.

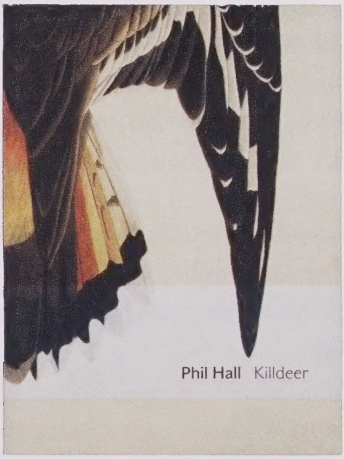
Rachel Vigier (1955- ). *On Every Stone.*Toronto: Pedlar Press, c. 2002.

Disappearance is the primary theme behind the poetry in *On Every Stone* as Vigier reflects on the loss of her sister, who, suffering from a mental illness, disappeared in 1988. She explores the theme further with poems that reflect on the events of September 11, 2001. This is

Vigier's debut collection of poetry and it was cited by the Alcuin Society, where the judges admired its "overall continuity between the cover and the interior."

*BookThug*

BookThug was founded by Jay MillAr, a poet, editor, and publisher who has been actively involved in the Canadian experimental poetry community since the 1990s. Long inspired by poet bill bissett, he started BookThug in 1997 – although he had been publishing chapbooks since 1992 – with what he calls "a vision to enrich and advance the tradition of experimental literature." While primarily a publisher of poetry, BookThug has started to include both prose and criticism in its roster of books. MillAr also ensures that BookThug's releases pay careful attention to the aesthetics of the physical book.




Phil Hall (1953- ). *Killdeer*. Toronto: BookThug, c2011.

BookThug describes this book as "poems of critical thought that have been influenced by old fiddle tunes." Hall has twice been nominated for the Griffin Prize, this country's most lucrative poetry award, and *Killdeer* won the 2011 Governor General's Award for Poetry where the jury noted its "masterly modulation of the elegiac through poetic time." Designed by Mark Goldstein, the book was cited by the Alcuin Society for its design.

*Anvil Press*

Anvil Press was established in 1988 and began by publishing books from new and unknown authors. Its first published title was a slim volume called *A Toilet Paper, or, A Treatise on Four Fundamental Words Referring to Gaseous and Solid Wastes Together with Their Point of Origin.* Now in its twenty-second year of publishing, Anvil refers to itself as a publisher of progressive, contemporary Canadian literature with a distinctly urban sensibility.

Bud Osborn. *Signs of the Times.* Vancouver: Anvil Press, c2005.

The second collaboration between poet and activist Bud Osborn and Vancouver printmaker and painter Richard Tetrault, *Sign of the Times* is a gritty examination of life on Vancouver's notorious Eastside. The book's beautiful design belies the intense nature of the poetry. According to Tetrault, who uses both woodcut and linocut illustrations, the aim of the collaboration was to create a "collage-like quality throughout" that would allow "for the confluence of our personal experiences in the Downtown Eastside community to come through."

*Poppy Press*

Poppy Press was launched in Victoria by poet Rhona Batchelor and artist Alexander Lavdovsky. They had a very simple and common goal when they first established their press: to produce the finest, most beautiful books possible.

P.K. Page (1916-2010). *Alphabetical - Cosmologies.* Victoria: Poppy Press, 2000.

Batchelor originally published Page's *Alphabetical* in 1998 under her Reference West imprint, for which it won the bpNichol Chapbook award. She republished it as Poppy Press's first release, in a limited edition of five hundred. This two-volume, perfect-bound set was designed and illustrated by Lavdovsky, who also contributed an original fine-art print with each volume. Traditional wooden type was used for the letter illustrations for both books, as well as for the embossed slipcase. It was an Alcuin Design Award winner, cited for its outstanding production from every angle: "Far and above the best item in this category," according to the judges.

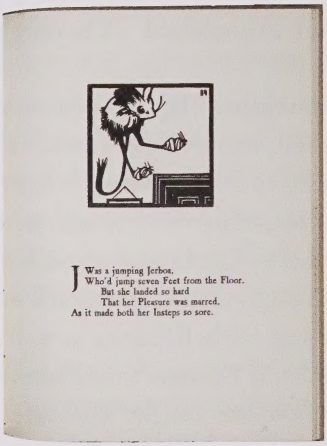
**Cases Three and Four – Illustrated Works and Artists' Books**

Since the earliest days of the printed book, text and illustration have been intimately linked. Great writers have inspired great artists, and illustration can add beauty and life to a printed page. More than embellishment, however, an illustration can also provide additional context and clarification to the text. Moreover, artists of all stripes have long dabbled in the book arts – most point to the English artist William Blake as the true originator of the artist book – to create books where the content takes a secondary position to the book's design.

Cases three and four explore Canadian illustrated and artist books, both in enhancing a text – some of this country's most outstanding artists have worked with our finest writers in illustrating their work – or where the book itself is a work of art.

Ross Lort. *All Creatures Great & Small.* Vancouver: Charles Bradbury, 1931

Little is known about Charles Bradbury, although Robert Bringhurst in his book *Ocean Paper Stone* credits Bradbury with operating one of the first known private presses in British Columbia. This charming book was printed by Bradbury and features limericks along with linocut illustrations of animals representing each letter of the


J
Was a jumping Jerboa.
Who'd jump seven Feet from the Floor.
But she landed so hard
That her Pleasure was marred.
As it made both her Insteps so sore.

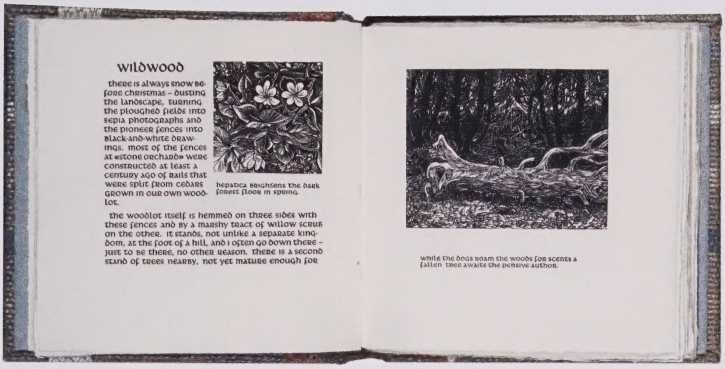
alphabet. It is a finely crafted work and was published in a run of two-hundred copies.

Timothy Findley (1930-2002). *If Stones Could Speak.* Stratford, Ontario: Pebble Productions, 1999.

Gerard Brender à Brandis, a master wood-engraver and bookmaker based in Stratford, Ontario, has been a pioneer in crafting and publishing his own limited-edition, hand-made books. His first appeared in 1969, and he has issued a new book almost every year since. *If Stones Could Speak* is a sublime example of Brandis's artistry. Timothy Findley's four essays of recollections of life at Stone Orchard, the farm where he lived for thirty years with partner William Whitehead, are accompanied by Brandis's thirty-three woodcuts, featuring images of animals, buildings, and gardens. The book is bound with hand-woven linen covers made from homespun yarn.

Ewa Monika Zebrowski (1948- ) and Anne Michaels (1958- ). *Sea of Lanterns.* Montreal: Ewa Monika Zebrowski, 2011.

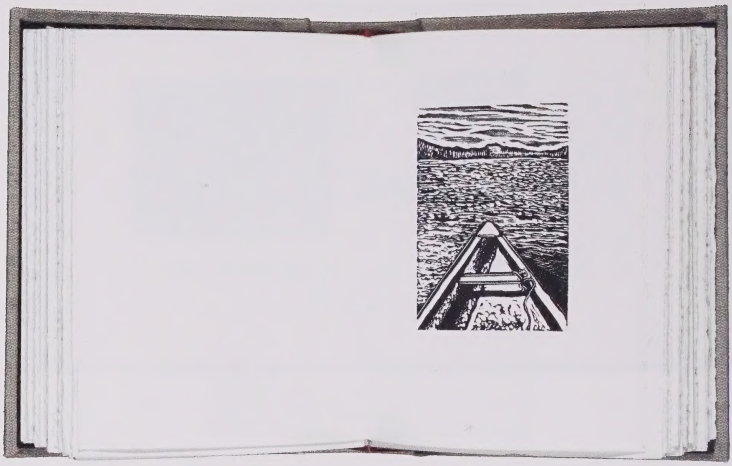
This collaboration between Montreal photographer Zebrowski and noted Canadian writer and poet Michaels is presented in a box, and consists of twenty-eight small "books" of two or three pages. Some books contain only text, others solely images, while the remaining combine both. Although the numbered pages provide an order, according to Zebrowski the books can be looked at randomly, with the


WILDWOOD
there is always snow before christmas – dusting the landscape, turning the ploughed fields into sepia photographs and the pioneer fences into black-and-white drawings. most of the fences at stone orchard» were constructed at least a century ago of rails that were split from cedars grown in our own woodlot.
hepatica brightens the bank
forest floor in spring.
the woodlot itself is hemmed on three sides with these fences and by a marshy tract of willow scrub on the other. it stands, not unlike a separate kingdom, at the foot of a hill, and i often go down there – just to be there, no other reason. there is a second stand of trees nearby, not yet mature enough for
while the dogs roam the woods for scents a fallen tree awaits the pensive author.

reader deciding the order. Only twenty copies of the book were produced.

George A. Walker (1960- ). *The Mysterious Death of Tom Thomson: a Wordless Narrative Told by 109 Wood Engravings.* Toronto: G. A. Walker, 2011.
George A. Walker (1960- ). *The Mysterious Death of Tom Thomson: a Wordless Narrative Told by 109 Wood Engravings.*
Erin, Ontario: Porcupine's Quill, c2012.

George Walker is one of Canada's finest wood-engravers. A graduate of the Ontario College of Art with a printmaking major, he is a multidisciplinary artist: he is a wood-engraver, book artist, author, illustrator, and educator. Influenced by Wesley Bates, he taught himself wood-engraving in the early 1980s. His technique is marked by the use of a dentist's drill to create deep grooves within the wood, giving the illustrations their distinctive black-and-white contrast. *The Mysterious Death of Tom Thomson* is the second of what Walker calls his "wordless narratives." It explores the circumstances surrounding the death and disappearance of the iconic Canadian artist through 109 engravings. It is a stark work and a fitting artistic tribute to Thomson the artist – in his introduction, curator Tom Smart calls the book a "visual elegy." Walker explains his illustrative technique: "Each image is drawn in reverse onto a piece of endgrain Canadian maple and then inked in with pen and brush before the engraving process begins. The



blocks are then engraved with spitstickers, scorpers and lining tools and readied for the press and first test proofs." Printed in an edition of thirty-nine, the book is housed in a clam-shell box. The Porcupine's Quill has created trade editions of many of Walker's original works; its version of the Tom Thomson book is also on display.

*Circus: Five Poems on the Circus.* Shanty Bay, Ontario: Shanty Bay Press, 2002.
*Circus: the Artist as Saltimbanque.* Shanty Bay, Ontario: Shanty Bay Press, 2011.
Since being established by partners Janis Butler and Walter Bachinski in 1996, Shanty Bay Press has produced some of the finest *livres d'artistes* in Canada. While its output is small – to date, it has produced six books, along with a number of broadsides – all of its books are painstakingly crafted. Butler handles the typesetting, presswork, and binding, while Bachinski creates the illustrations. They share the editorial, design, and publishing decisions.

Shanty Bay has released two books using the circus as a theme. The 2002 *Circus* consists of five poems by such authors as P.K. Page, D.H. Lawrence, and Gwendolyn MacEwen, each accompanied by a full-page *pochoir* illustration. It also includes five two-colour wood-cuts on the half titles. *Pochoir* is the French word for stenciling, and it is a difficult technique – up to two hundred stencils can be used in a single

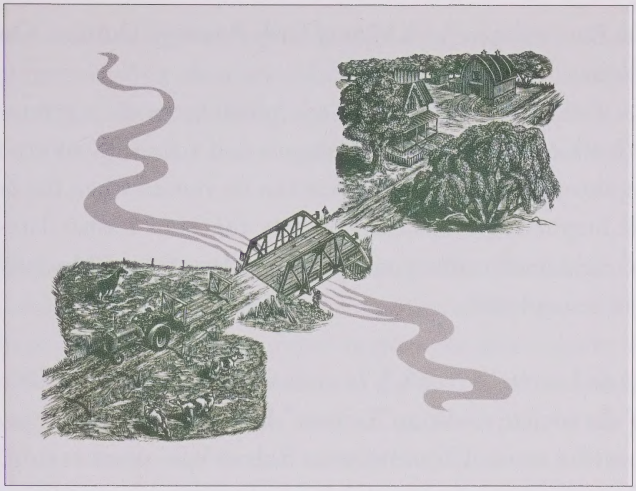
illustration – that creates lush and vibrant colours. Sixty copies in total were produced – this is copy fifteen.

*Circus: the Artist as Saltimbanque*, Shanty Bay's fifth publication, contains a variety of writings on the circus from such diverse authors as Charles Baudelaire, Rainer Maria Rilke, and Mark Twain, and each is meant to evoke a different aspect of a circus, from humourous to serious to surreal. Sixty copies were produced – the Fisher's is copy seventeen.

Al Purdy (1918-2000). *Home Country*. Parry Sound, [Ontario]: Church Street Press, 2000.

Artist Alan Stein established his imprint Church Street Press in 1987. He has worked frequently with poets, including Douglas LePan and P.K. Page, setting their works with his illustrations that often reflect his love and knowledge of the beautiful landscape of the Georgian Bay area. *Home Country* is a handsomely produced book that features a broad selection of Al Purdy's poems – along with an autobiographical sketch by the poet – set against Stein's wood-engravings. The frontispiece, on display, is hand-coloured. Stein produced 105 copies of this title, although this copy is an unbound proof from Stein's archival papers, which he recently donated to the Fisher Library.

Leon Rooke (1934- ) and Tony Calzetta (1945- ). *How God Talks in His Sleep and Other Fabulous Fictions.* Oakville, Ontario: Presswerk, 2009. Governor General's Award-winning poet Leon Rooke wrote poetry and prose to nineteen separate small drawings by his friend, Toronto artist Tony Calzetta, in anticipation of a collaboration on a limited-edition book. After reading Rooke's work, Calzetta suggested they create a truly original artists' book. Calzetta reworked the original drawings and combined them with Rooke's text using different media, including intaglio, wood-cuts, and digital printing, and created this work, which they refer to as a book "sculpture." It consists of six folios inside a slip case, and is housed in a handmade black clamshell box. The foldout book sculpture, designed by Calzetta, is constructed of hand-cut coloured papers. This three-dimensional component contains one of the fictions, "How God Talks in His Sleep," and is supported by the slip case. The remaining five folios enclose the "Other Fabulous Fictions" and their visual elements. Each folio has been designed with unique elements and materials chosen to complement the artwork and the text, combining digital and printmaking methods. It is in an edition of forty-five copies, with the Fisher copy on display numbered twenty-four.



Wesley W. Bates (1952- ). *In Black & White: a Wood Engraver's Odyssey*. Kentville, Nova Scotia: Gaspereau Press, 2008.

Along with George A. Walker, Wesley Bates is one of this country's most celebrated wood-engravers, not to mention one of the busiest. He has illustrated books for a wide variety of publishers, from large firms including Harper Collins and McClelland and Stewart, to the elite of North American small presses, including Porcupine's Quill, Aliquando, and Barbarian Press. He has also illustrated the work of authors W.O. Mitchell, Don McKay, and Stuart McLean, among many others. As the journal *DA* points out, "At the heart of Bates's genius as a wood-engraver is his ability to balance great technical skill and historical knowledge with a sense of humour and a skill for story-telling."

In 2008, Gaspereau Press published this mid-career memoir that gathered in one book some of Bates's most celebrated illustrative work. Bates recalls his first set of wood-engraving tools – a gift from his wife in 1980 – his commissions, his establishment in the Hamilton arts scene, and his collaborations with friends and acquaintances in the private press and publishing communities. Bates also describes some of the techniques of wood-engraving and printmaking. At the heart of the book, however, are the colour and black-and-white reproductions of Bates's prints.

William Rueter (1940- ). [A *View of Early Printing*]. Dundas, Ontario: The Aliquando Press, 2011.
A work that demonstrates Rueter's playfulness as a printer, this tunnel book consists of five interconnected frames in an accordion binding through which illustrations can be viewed when the book is opened. Inspired by theatrical stage sets, this book format dates from the mid-eighteenth century and, as Rueter demonstrates so aptly, continues to be explored.

Jacques de Lacretelle (1888- ). *Le demi-dieu, ou, Le voyage en Grèce.* Paris: A La société d'édition "Le livre", Emile Chamontin, 1930.
The beautiful work of Toronto artist Robert Wu comes as something of a reassurance that the art of designer bookbinding is still thriving. Wu, who operates a small bindery from his home, is an architecture graduate of both Ryerson University and the University of Toronto. He received his training in bookbinding primarily from the master binder Tini Miura, but he also honed his craft via workshops, including those held by the Canadian Bookbinders and Book Artist Guild in Toronto. Wu's "Marbled Graphics"™ work can also be seen displayed in this exhibition.

This binding on a 1930s French imprint was designed and executed by Wu in 2011. It is fully bound in blue goatskin, with green

goatskin doublures. The wrap-around pictorial design on the covers uses onlays of white alum taw, black and red goatskin, and it is finished with gilt, silver, and blind tooling. The slipcase and chemise are edged in blue goatskin and covered with decorative multi-coloured papers.

Dea Fischer. *River Worn.* Canmore, Alberta: Dea Fischer, 2011.
The Canadian artist Dea Fischer, who works in the book arts as well as collage and photography, draws inspiration from nature. As she states: "I use my work to draw the eye to the boot-level ecosystems that are so often stepped over while wandering, awe-struck by the greater vista." This sixteen-page accordion-style book contains a series of her photographic images of stone textures found on the banks of the Kootenay River in British Columbia. The images were placed on gel-medium transfers and collaged onto handmade paper with other collage elements. These were then embellished with the lyrics of an old campfire song, "Peace I Ask Thee, O River." When opened fully, the book measures over one metre.

Case Five: Barbarian Press and the *Play of Pericles*
In many ways, the name Barbarian, which Crispin and Jan Elsted gave to their press when they founded it in Kent, England in 1977, can be considered ironic. The Elsteds, after all, are hardly barbarians when it comes to their craft. With their attention to detail – their choice of paper, ink colour, design, and layout – they are craftspeople of the highest order. Since moving to Mission, British Columbia in 1978, they have created some of this country's most astounding hand-press books, reflected in the press's numerous Canadian and international book design citations. The press is truly a team effort. While the Elsteds share publication decisions and editing – both were literature students, and their published works reflect their refined and sometimes eccentric taste in poetry and prose – the design and typesetting are generally done by Crispin, and the presswork by Jan. The Press has produced approximately forty books under the Barbarian imprint, most of which, prized by serious book collectors, have sold out and are no longer in print.

Peter Petkov Lazarov (1958- ). *Peter Lazarov: a Selection of Engravings.* Mission, British Columbia: Barbarian Press, 2003.

While all its books are examples of the highest craftsmanship, Barbarian's works on wood-engraving have become a particular specialty since the publication in 1995 of its first *Endgrain: Contemporary Wood Engraving in North America.* The book was greeted with considerable acclaim upon its release, and its success spawned an ongoing series of books called Endgrain Editions, each of which showcases the work of a single engraver. The Elsteds print from the original blocks, and include an introduction written by the artist, and a catalogue of the artist's major work. The first Endgrain Edition to feature a single engraver, Gerard Brender à Brandis, was published in 2000, while the second highlighted Abigail Rorer, who is active as an illustrator as well as a wood-engraver in the United States.

The third and most recent volume in the series features Peter Lazarov, a Bulgarian who moved to the Netherlands in 1991. Trained in the classical tradition, his engravings exhibit an immaculate and detailed craftsmanship. His approach is diverse: a master of printing techniques using wood-engravings, wood-cuts, and lithographs, sometimes combined into one print, Lazarov's illustrations range from realistic pastoral scenes to semi-abstract and neo-expressionist works. *Endgrain Editions 3: Peter Lazarov*, published in 2003, contains approximately fifty printed engravings and is arguably the most striking of the three *Endgrains* yet produced.

William Shakespeare (1564-1616). *The Play of Pericles Prince of Tyre.* [Mission, British Columbia]: Barbarian Press, 2009-2010.

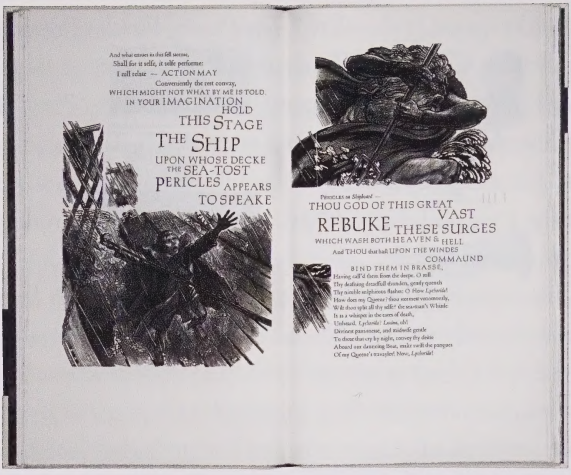
*The Play of Pericles* is one of the gems from Barbarian Press. From the time the Elsteds began discussions with the British wood-engraver Simon Brett in 2000 to its eventual publication in 2010, this is a book that even the ever-ambitious Elsteds knew would be unlike anything they had produced before.

First, the source. The play is one of Shakespeare's least-known dramas as it is rarely performed and seldom read. It was not included in either the first (1623) or second folio (1632). A quarto edition of the play was first published in 1609, but the text was considered corrupt, with whole sections of scenes missing and speeches attributed to the wrong characters. *Pericles* finally appeared in the second printing of the third folio in 1668, a full half-century after Shakespeare's death.

The play is one of Crispin Elsted's favourites. Moreover, as a one-time professional actor who has performed in all of Shakespeare's plays (including three productions of Pericles – he also directed a fourth), he was able to bring an actor's understanding and appreciation of the play to the book's production. Most important, however, is the care and craft both Elsteds brought to the book's creation. The result is a stunning achievement in both design and execution. There are approximately one hundred original wood-engravings by Brett, and they interact seamlessly and beautifully with the text.

The book was released in two versions. There are 125 copies of the standard version, bound in full purple goatskin, with an accompanying volume of essays and notes with printed paper designed by Andrea Taylor. There are twelve copies of the deluxe, one of which is displayed in this exhibition. It is contained in a box of purple cloth with a vellum label stamped in gold.

This case displays some of the archival material associated with the publication of *Pericles*, including correspondence, the manuscript used by Crispin Elsted to set the type, page proofs, swatches, and polymer plates, alongside a copy of this magnificent book open to one of the most eye-catching spreads that shows the beautiful marriage between text and illustration.


And what toucht to this fell worke,
Shall for it selfe, it selfe performe:
I tell relate — ACTION MAY
Conveniently the rest convey,
WHICH MIGHT NOT WHAT BY ME IS TOLD.
IN YOUR IMAGINATION
HOLD
THIS STAGE
THE SHIP
UPON WHOSE DECKE
THE SEA-TOST
PERICLES APPEARS
TO SPEAKE
Pericles as Shipboard
THOU GOD OF THIS GREAT
VAST
REBUKE THESE SURGES
WHICH WASH BOTH HEAVEN & HELL
And THOU that hast UPON THE WINDES
COMMAUND
BIND THEM IN BRASSE,
Having call'd them from the deepe. O still
Thy deafning dreadfull thunders, gently quench
Thy nazzle reeking flashes: O Horne Lychorida!
How does my Queene? thou stormest vencmously,
Wilt thou spit all thy selfe? the seas mans's Whistle
Is as a whisper in the eares of death,
Unheard. Lychorida! Lucina, ob!
Deriust parturient, and stubborne gentle
To close that eye by night, convey thy doore
Athwart yon darkening Sheat, make swift the pangues
Of my Queene's travailes! Now, Lychorida!

## Case Six: Barbarian Offsprings and the British Columbia Private Press

Even though historically much of the fine press activity has been driven from central Canada, British Columbia has a distinguished history of its own, going back to the late 1940s when Robert Reid founded one of the country's first private presses. Reid went on to become one of Canada's foremost typographers. During his time in Vancouver through the 1950s and up to 1962, Reid was very active with different fine and private presses, acting as a teacher and mentor.

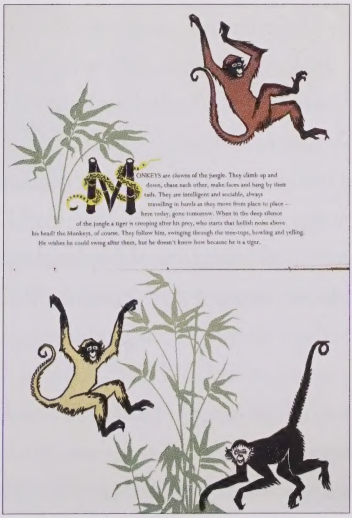
This mentorship philosophy is also true of Barbarian Press. Since it set up shop in Mission in the late 1970s, it has acquired a reputation as a teaching press. Through its workshops that introduce students to all aspects of letterpress printing, along with apprenticeships that allow for a more intensive experience working with the Elsteds, it has spawned a number of typesetters who have established their own imprints. This dissemination of experience and interest has long been important to the Elsteds, although as Christian once said, "We learn as much from them as they learn from us."

This case displays examples of the British Columbia private and small press, many of whose proprietors were educated by the Elsteds, including their daughter, Apollonia.

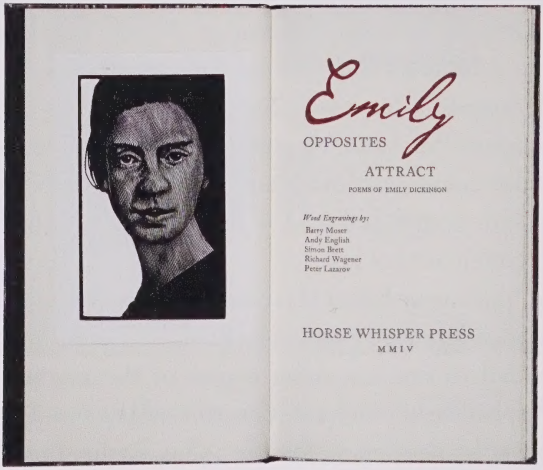
George Kuthan (1916-1966). *Kuthan's Menagerie Completed.* Vancouver: Heavenly Monkey, 2003.

Robert Reid's first hand-set book was a reprint in 1949 of the second book ever printed in British Columbia, Alfred Waddington's *The Fraser Mines Vindicated.* But one of his most famous works was Kuthan's *Menagerie of Interesting Zoo Animals*, published in 1960 by Reid's Nevermore Press and featuring graphic artist George Kuthan's exquisite multi-colour linocuts of animals. Only sixty of the edition's 130 copies were bound and sold – the balance remained in Reid's bindery, forgotten but not lost.

In 2003, Vancouver-based Heavenly Monkey re-issued the book. A new title page, foreword (written by Reid), and additional colophon were appended to the remaining copies of the original unbound sheets, which had been purchased from the original binder's estate by two Vancouver booksellers in the late 1980s. Rather than attempt to recreate the binding, the remaining copies were issued in the *livre d'artiste* manner: loose, with a new wrapper and custom-made clamshell box. Fifty copies were produced, the Fisher copy on display being number twenty-eight. Heavenly Monkey was founded in 2000 by Rollin Milroy, who was introduced to letterpress printing during a week-long course at Barbarian Press in 1997, and apprenticed with the Elsteds for a few months in early 1998. This title is typical of Milroy's


MONKEYS are clowns of the jungle. They climb up and
down, chase each other, make faces and hang by their
tails. They are intelligent and sociable, always
travelling in bands as they move from place to place –
here today, gone tomorrow. When in the deep silence
of the jungle a tiger is creeping after his prey, who starts that hellish noise above
his head? The Monkeys, of course. They follow him, swinging through the tree-tops, howling and yelling.
He wishes he could swing after them, but he doesn't know how because he is a tiger.

approach to book making: creating works using traditional book crafts that emphasize what he calls "aesthetic and structural integrity."




Emily Dickinson (1830-1886). *Emily: Opposites Attract.* Mission, British Columbia: Horse Whisper Press, 2004.

Having grown up watching her parents print books, and having worked on some broadsides and small pieces herself, Polly Elsted produced her first private press book, *A Change of Horse*, under her own Horse Whisper Press imprint when she was fourteen. Her second book, *Emily: Opposites Attract*, was published in 2004. It consists of twenty-poems by Emily Dickinson – some well known, others less so – selected by Elsted, and is accompanied with full-page, tipped-in wood-engravings by Simon Brett, Andy English, Peter Lazarov, Barry Moser, and Richard Wagener. Moser's contribution is the engraved frontispiece, while the other four artists' work correspond to the four separate sections of the book: Light, Dark, Life, and Death, with styles ranging from portraiture to abstraction. This book was awarded third prize in the limited editions category of the Alcuin Design Awards in 2005.

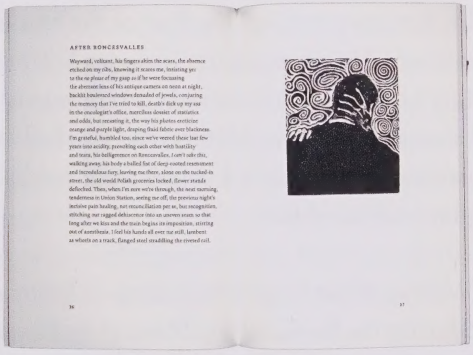
Edward Taylor Fletcher (1816?-1897). *The Lost Island.* Mission, British Columbia: Horse Whisper Press, 2012.

Written by the nineteenth-century Canadian poet Fletcher, this work

has not been published since the late 1890s. Elsted discovered it while in a third-year undergraduate Canadian literature course, and was determined to revive what she calls a beautiful poem that has been overlooked in the canon of Canadian poetry. The setting of the work was familiar to her: Fletcher spent his final years in New Westminster, British Columbia, using the local imagery as a backdrop to his poems. The book, printed in both a regular (one hundred copies) and deluxe (twenty-six copies) edition, consists of five wood-engravings and two line drawings by Peter Lazarov. The copy on display is the deluxe edition.

Sharon McCartney (1959- ). *Against*. Victoria: Frog Hollow Press, 2007.

After she received her first exposure to bookmaking through a book-binding course she took in the mid-1990s, Caryl Peters purchased her own printing press and in 2000 took an intensive workshop with the Elsteds at Barbarian Press. She then founded Frog Hollow Press in 2001. Her publishing philosophy is to strive to produce books that




"enhance the relationship between the reader and the author's work and possess a subtle beauty in terms of the materials used and the style of typesetting and design." While its earlier books were all letter-pressed and hand-bound, Frog Hollow has changed its method of production owing to its move to publishing longer books. Still, despite this change, it maintains what it calls a "fine press ethos" by paying close attention to detail regarding typesetting, cover, and book design,

all of which are carried out in-house, as is the printing of its cloth and paper book covers. *Against* presents McCartney's sublime yet tough poems, accompanied with wood-engravings by George A. Walker, in a handsomely crafted book.

Jason Dewinetz. *Géricault's Severed Limbs Paintings*.Vernon, British Columbia: Greenboathouse Press, 2011.

Founded by Okanagan Valley native Jason Dewinetz, a self-described writer, editor, typographer, printer, publisher, and educator, the publishing venture originally began life in 1999 as Greenboathouse Books. After serving a casual apprenticeship with Caryl Peters of the Frog Hollow Press in Victoria, he shifted the company to a hand press-only operation and renamed it Greenboathouse Press. It has since published nine titles, and to date has over ten projects currently in pre-production.

Originally published in 1999 by the first incarnation of Greenboathouse (also on display here), *Géricault's Severed Limbs Paintings* is a long poem written by Dewinetz, based on the French Romantic artist Theodore Géricault and the figural studies leading to his famous painting "The Raft of the Medusa" of the early nineteenth century. This new edition includes a variety of extracts from art history texts to provide context for the poem, as well as two line-illustrations printed from polymer, and two full-colour reproductions of the paintings. Fifty signed copies were published, with the copy on display numbered fifty.

William Blake (1757-1827). *Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul.* Cumberland, British Columbia: Cowan & Tetley, 2001.

Derek Cowan established his first print studio in Vancouver in 1984 and moved to Vancouver Island in 1986. Over his career he has produced dozens of artists' books and thousands of original prints, and is recognized as a leading practitioner of fine printing, printmaking, and bookmaking.

William Blake's original *Songs of Innocence*, first printed in 1789, was a conceptual collection of nineteen poems, engraved with

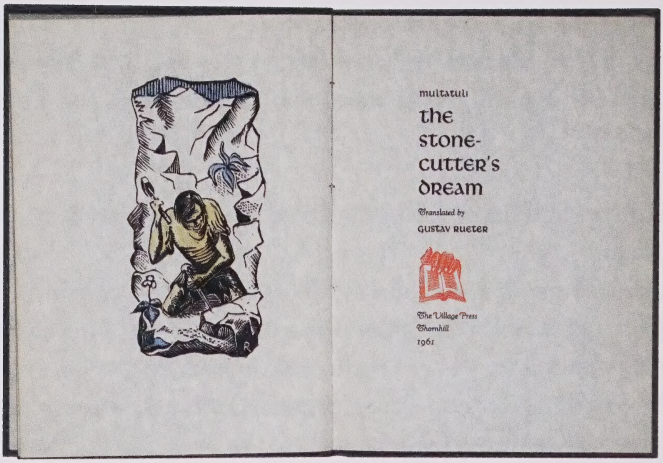
artwork, while *Songs of Experience* is a collection of twenty-six poems. This large format book, only eight pages long, was published in an edition of twenty, and contains six leaves of engraved plates by Cowan.

### Cases Seven and Eight: Micropresses, Chapbooks and Self-Published

The goal for any writer, John Updike once wrote, should be very simple: to get published in print. Even though the Internet has made self-publishing as easy as hitting the send button on a web page, there is still something more special, more substantive and less ephemeral about seeing one's work in print and bound together as a physical unit. Because the traditional publishing channels, namely the large publishing houses, are often difficult to penetrate for new and emerging writers, many will find alternative means to publish their work, including self publishing. This is the key role played by the micropresses and chapbooks.

While the term chapbook goes back to the nineteenth century to describe many types of printed material, from ephemera and pamphlets, to religious and political tracts, today it is used primarily to describe works of poetry or short prose, often handcrafted by the writers themselves, and sold in small batches at small press fairs and readings. A micropress is an independent publisher who will usually produce only a few titles a year. Often, but not always, micropresses are also self-publishers. Sometimes the published work can be crude and inexpensive – a few pages stapled together – but they can also be finely produced and highly prized for their aesthetic qualities. Such presses can often serve as the "farm teams" for literary talent.

These two cases display just a few examples of the work coming from this country's numerous micropresses. They include some beautifully designed and crafted work, while others demonstrate a playfulness and spontaneity in their printing.




Multatuli (1820-1887). *The Stonecutter's Dream.* Thornhill, Ontario: The Village Press, 1961.

A compositor and typesetter for a commercial printing house, and inspired by the work of William Morris's Kelmscott Press, Gus Rueter established The Village Press in Thornhill in 1957. He wanted to emulate the print style of the fifteenth century, and he executed every operation – conception, printing, and binding – himself. He produced ten books in total between 1957 and 1965. The *Stonecutter's Dream* contains a hand-coloured linocut frontispiece by Rueter, and the text (which he translated from the Dutch) is printed bilingually. Gus's son Will reproduced this title in 1994 for his own press, Aliquando.

Merilyn Simonds (1949- ). *The Paradise Project.* Kingston, Ontario: Thee Hellbox Press, 2012.

Hugh Barclay, a certified orthotics specialist, started making books in 1975 with the establishment of The Bubble Gum Press in a Kingston, Ontario public school. In 1981, with his wife Verla, he founded Thee Hellbox Press which has published, to date, forty-six books, prints, and ephemera, including Barclay's own poems. For these Marilyn Simonds "flash fictions," Erik Mohr created fourteen linocut prints, and paper artist Emily Cook, using material from Simonds's own garden, created handmade endpapers to impressionistically capture the spirit of the garden. Interestingly, not all the pages in the book are

The Paradise Project
Merilyn Simonds
Thee Hellbox Press
Copy number 35
The Paper Knife
We have included the paper knife to allow you to cut the uncut pages of The Paradise Project. Lay the book on its side and insert the blade between the pages at the bottom. Hold the knife at a 45 degree angle, then draw the blade upward with a slight sawing motion. By cutting open these pages, you are taking part in the making of the book, releasing Merilyn's stories to the world.

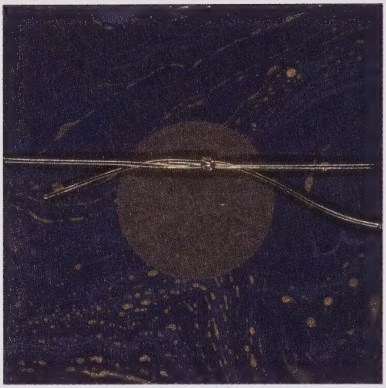
cut, so a paper knife with instructions is included to allow the reader to cut the uncut pages. By cutting open the pages, the instructions read, "you are taking part in the making of the book, releasing Merilyn's stories to the world."

Patricia Young (1954- ) and Dorothy Field (1944- ). *Pilgrimage: Love Poems*. Saskatoon: JackPine Press, 2011.

Based in Saskatoon, JackPine Press publishes hand-produced chapbook projects in limited editions of seventy-five copies. Founded in 2002 as a collective, its self-stated mandate is to publish literary and artistic works that demonstrate a unified collaboration of text and design. To date it has published forty-six chapbooks written and designed largely by Saskatchewan writers and artists. This accordion-style book, which masquerades as a chocolate box, was designed by Field using her own photographs, and consists of nine very short, off-beat love stories written by Young.

Tara Bryan. *The Queen of Hearts*. St. John's, Newfoundland: Walking Bird Press, 2004.

A painter and book artist, Texas native Tara Bryan started her own imprint, Walking Bird Press, "to use the part of my brain left dormant by painting." She learned to set type at the University of Wisconsin in



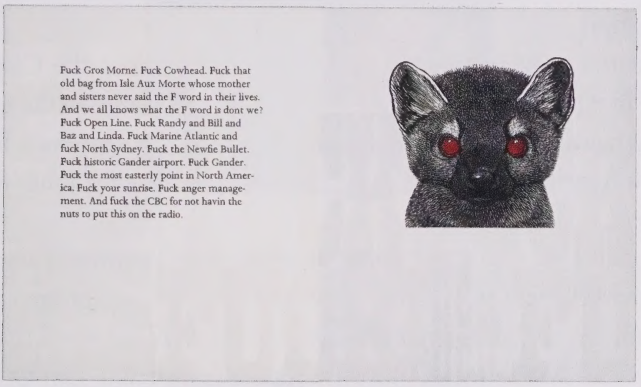
Madison and printed her first few books while in graduate school. She moved to Newfoundland in 1992, and the landscape serves as an inspiration to both her paintings and books. The nursery rhyme *Queen of Hearts* is a small concertina artist's book that contains four printed pages on each side and seven linocuts by Bryan.

Peter Such (1939- ). *Their Breath is the Sky*. Salt Spring Island, British Columbia: (m)Öthêr TØñgué Press, 2003.

(m)Öthêr TØñgué Press started in 1990 by publishing a small international literary periodical called (m)Oether Tongues that featured both established and emerging writers, including Erin Mouré and bill bissett, among many others. In 1994 it began publishing limited edition chapbooks of Canadian poetry, publishing almost thirty letterpress poetry chapbooks and broadsides by a number of Canadian poets, including Lorna Crozier, P.K. Page, and Patricia Young. While the company has recently evolved its publishing mandate and entered trade publishing, it has stated it will continue to publish limited-edition poetry chapbooks. Peter Such studied at the University of Toronto in the 1960s under Northrop Frye and Marshall McLuhan, and founded *Impulse* magazine, for which he was the original editor. He now lives in Victoria. *Their Breath is the Sky* was Such's first chapbook of poetry, and his first title to be published outside Ontario. Printed in an edition of one hundred, it has four original linocuts by Peter Haase.

John Grande (1954- ). *In Memory of the World.* Montreal: Go If Press, 2006.

Go If Press is the micropress imprint of art critic, writer, and lecturer John Grande. This chapbook, hand pressed by Martin Dufour in Montreal and limited to seventy-five copies, consists of Grande's poetry with etchings by Ludmila Armata.


Fuck Gros Morne. Fuck Cowhead. Fuck that old bag from Isle Aux Morte whose mother and sisters never said the F word in their lives. And we all knows what the F word is dont we? Fuck Open Line. Fuck Randy and Bill and Baz and Linda. Fuck Marine Atlantic and fuck North Sydney. Fuck the Newfie Bullet. Fuck historic Gander airport. Fuck Gander. Fuck the most easterly point in North America. Fuck your sunrise. Fuck anger management. And fuck the CBC for not havin the nuts to put this on the radio.

Joel Thomas Hynes (1976- ). *God Help Thee: a Manifesto.* St. John's, Newfoundland: Running the Goat, c2011.

Running the Goat is a micropress started by Marne Parsons with the encouragement of Tara Bryan. It specializes in books, chapbooks, broadsides, and pamphlets by Newfoundlanders and Newfoundland-based writers. Each publication is a collaboration as authors are consulted about papers and design, and artists are approached for illustrations. *God Help Thee: a Manifesto* is Joel Thomas Hynes' infamous performance piece where he takes on many of the cultural clichés and sacred cows of Newfoundland. The chapbook, featuring original illustrations by wood-engraver Abigail Rorer, has been hand-set on specially prepared papers, and is handsewn.

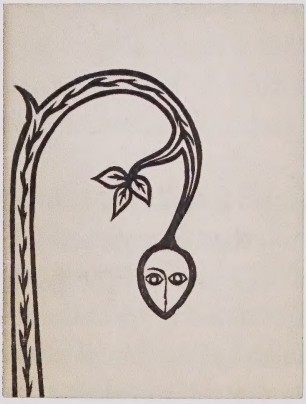
Marshall Hryciuk (1951- ). *Words' Woods.* Toronto: Nietzsche's Brolly, [2010].

Sometimes referred to as "the king of Canadian haiku," Hryciuk has been publishing under his imprints Imago Press and Nietzsche's Brolly since the mid-1980s. While much of his writing output has

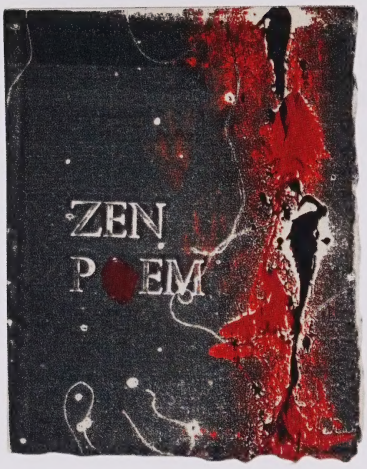
been in *haiku* – the ancient Japanese poetry form that only allows up to seventeen syllables in total – Hryciuk also experiments with other forms. This book consists of forty-four "*haiku* moments," both visual *haiku* and concrete *haiga*, a style of Japanese painting typically painted by *haiku* poets and accompanied by a *haiku* poem.

Margaret Atwood (1939- ). *Double Persephone*. Toronto: Hawkshead Press, 1961.

Attributed to M.E. Atwood on the title page, this is the Canadian icon's first published book. Consisting of seven poems on the mythological figure of Persephone, Atwood hand-set this chapbook herself and designed the linoblock cover. It was issued by John Robert



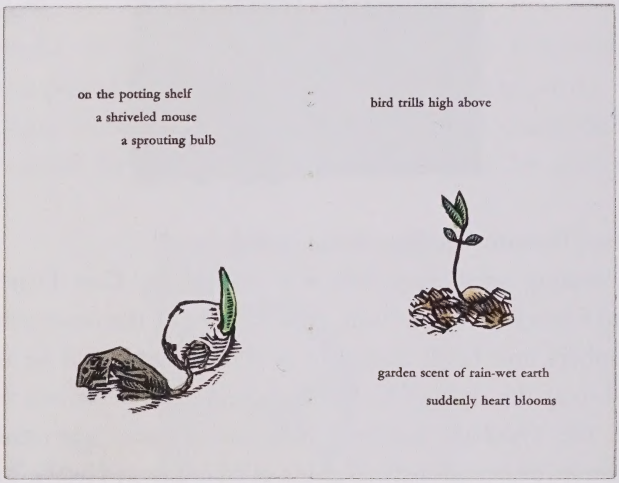
Colombo's Hawkshead Press, which published broadsides and little chapbooks in small editions by authors such as Milton Acorn, Jay Macpherson, and Colombo himself. Atwood made 220 copies and sold them at a price of fifty cents each. Today, a fine copy of an edition featuring sewn stiching in place of staples can fetch upwards of $3,000.




*Zen poem.* [Toronto: Orchard Press, 1960].
This charming small pamphlet was printed by Carl Dair at the Orchard Press for Wrongfount. Dair was one of the most influential typographers and book designers in this country, and he is often referred to as the dean of Canadian typographic designers. He also created the typeface Cartier. This small book was issued by Wrongfount, an occasional collection of pieces issued by the Toronto-based Guild of Hand Printers.

Richard Outram (1930-2005). *Eight Poems.* [Toronto]: Tortoise Press, [1959].
Richard Outram (1930-2005). *Lightfall.* Toronto: Gauntlet Press, 2001.
Considered by Alberto Manguel as one of the finest English-language poets, Richard Outram was not only a prolific author who wrote ten commercially published collections of poetry, he also issued numerous works under his own personal imprint for almost forty years. He and his artist wife Barbara Howard created The Gauntlet Press in Toronto in 1960 as a means to expand their interest in typography and graphic design. The first self-published work on display, *Eight Poems*, pre-dates the establishment of their own press. The press's collections of prose and poetry by Outram were often illus-

trated with wood-engravings by Howard, and are notable for their fine craftsmanship and their consistent use of restrained and classic design. *Lightfall* was the last book produced by Gauntlet Press, and it is a fitting testament to the care both Outram and Howard brought to the art of bookmaking. The volume is housed within a wooden case created by Peter R. Fleming.




Thomas Dannenberg. *Words on a White Page.* Richmond Hill, Ontario: Richmond Hill Book Arts Guild, 2005.

Thomas Dannenberg is an award-winning graphic designer, illustrator, and artist based in Toronto. This eight-page book consists of poems and images by Dannenberg, and was typeset and printed by the author at the print shop of the Book Arts Guild of Richmond Hill. It was published in a limited edition of 173 copies. This is copy 137.

*dig. a Journal of Poetry.* Toronto: J. A. LoveGrove, 2002.

Toronto writer Jennifer LoveGrove began the literary zine *dig.* in 1997 after finishing university. Publishing two to three times a year, the zine featured work by emerging Canadian poets and was distributed through various book and record stores across the country and sold at small press fairs. What made the journal unique was its production, as LoveGrove painstakingly handmade each publication, with all two-

hundred copies containing a distinctive and original collage cover. The copy on display is issue number eight. She ceased publishing after the last issue, number twelve, was released in 2007.

Mat Laporte. *Demons*. Toronto: Ferno House, 2012.
Toronto-based Ferno House is a micropress founded in early 2009. Its self-stated mandate is to design and print handmade chapbooks, anthologies, and full-length collections of fiction and poetry. *Demons* is a chapbook of poems by Ferno House editor Mat Laporte, a student in the M.A. in Creative Writing Program at the University of Toronto. He was awarded the school's Adam Penn Gilders Prize for 2013. It contains black and white illustrations by Patrick Larkin, was designed by Arnaud Brassard, and edited by Spencer Gordon.

Lindsay Zier-Vogel. *Whispering Matilda.* [Toronto: Puddle Press], 2006.

Lindsay Zier-Vogel is a writer, bookmaker, and arts educator who lives in Toronto. She is also the founding editor of Puddle Press, a limited-edition book-art publishing house which uses minimalist design along with experimental binding techniques. This accordion-style book contains photographs by Zier-Vogel of dancers, accompanied by her poetry.

Elissa Joy. *Drinking Songs.* Toronto: Pas de Chance, c2004.

Pas de Chance is a literary press founded by Ian Phillips, who also illustrates many of the titles. *Drinking Songs* is a collection of poetry printed on handmade Japanese paper, with 10 colour plates. Each copy has a crushed cocktail umbrella on the cover.

Natalie Simpson. *Smash Swizzle Fizz.* Calgary: No Press, 2010.

*Smash Swizzle Fizz* is composed entirely of the names of mixed drinks. Published in an edition of sixty copies, each copy is bound into hot-pressed bar napkins.

## A NOTE ON THE TYPE

Typeset in Albertan, designed by Jim Rimmer in 1982 for his Pie Tree Press in New Westminster, B.C. Rimmer orginally drew & cut the type in metal at the 16pt size in roman only. It was intended to be used in the hand-setting and printing of limited edition books for his private press. The Italic was drawn in 1985 to accompany the roman, and was designed to have a narrow fit & a very slight incline. At this point the roman & italic were both drawn digitally using the Ikarus software to make the face available for digital typesetting. The family was completed to its current state in 2005, with Rimmer re-drawing the Bold weight and naming it Albertan Black. The letterforms of this type-family have an oldstyle character with Rimmers own calligraphic hand being present, particularily in the italic.

Unversity of Toronto Library, 2013 $15.00